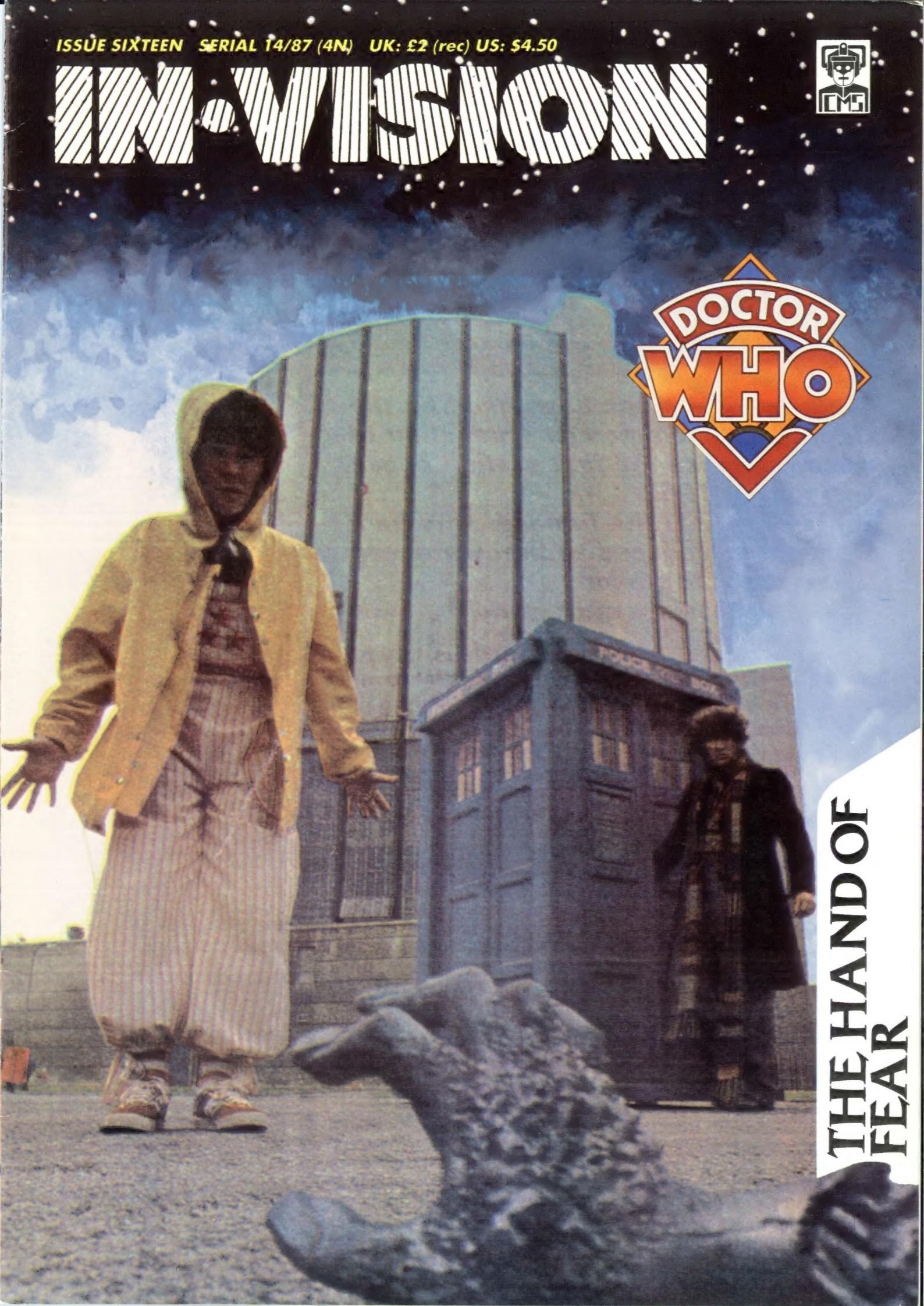
ISSUE SIXTEEN SERIAL 14/87 (4N) UK: £2 (rec) US: $4.50

IN-VISION



Digitally preserved

DAVID OWEN remembers the end of an era as he gives a big hand to Sarah's finale

Eldrad gets his hand on Sarah

Front cover: Andrew Martin

THE viewers' credulity is often an important factor in the success or failure of television or cinema sf. Certain production inadequacies can be accepted as genre-wide limitations, whereas (even the pre-*Star Wars* mid-seventies) lapses like ragged CSO, shaky sets or overly melodramatic delivery could reduce the most promising scripts to 1950s B-movie awfulness.

Doctor Who is famed for its gravel pits and corridors, and by THE HAND OF FEAR (serial 4N), they had been subconsciously accepted as the series' representations of alien wildernesses or civilisations. The in-joke of episode one is that, upon being deposited in what would pass for the planet Exxillon on a good day, Sarah remarks that she and the Doctor cannot possibly be on Earth, only to discover that they are in an English quarry. The paradoxical nature of the setting was even remarked upon by Elisabeth Sladen, when she appeared with Tom Baker on that morning's edition of the BBC children's show **Multi-Coloured Swap Shop**.

This is the reasonably typical of the visual scope of the presentation — the quarry is a real quarry, the atomic research establishment is a real nuclear power station, and the planet Kastria is studio-bound and dimly-lit. Even the story's eponymous protagonist merely writhes and crawls, not making any sudden leaps for the jugular and sparing the viewer the ghastly spectacle of it being wrestled to the floor.

"Kastria was a cold, inhospitable planet, ravaged by the solar winds. I built the spacial barriers to keep out those winds. I devised a crystalline silicone form for our physical needs. I built machines to replenish the earth and the atmosphere. I brought Kastria to life! And then, two alien planets made war on each other, and Kastria became their battleground. They destroyed my barriers. The winds came again to dehydrate the planet. The alien invaders made puppets of the Kastrian invaders. I was discredited and sentenced to obliteration"

The cautious production saves the story by keeping it credible, so that the viewer is forced to follow the narrative. This is essential, because much of the real plot (concerning Eldrad's past and motives) is confined to dialogue for the first three episodes, and is separate from the drama generated by such easily watchable situations as Sarah's possession, or the threat of meltdown.

But what does this cautious production style save the story *from*? It would be presumptious to speculate on the priorities of Robert Holmes, Bob Baker and Dave Martin in bringing the scripts from

Wearing the ring, Sarah can wield a knockout left hand

outline to camera-ready stage. Though a fair guess might be that it was more important to handle popular companion Sarah Jane Smith's departure well, rather than concentrate on the story and characterisations. As usual for this production team, the regulars are handled superbly. As indicated by his wicket-taking in the quarry, the fourth Doctor

"After the premature detonation of the Module, we knew there was a remote possibility that you would return. But let me tell you, after you destroyed the barriers, after we knew for certain that life on the surface was finished and the alternative was a miserable subterranean existence, the Kastrian people chose final oblivion. And because they feared you might return to wage eternal war throughout the galaxy, they elected also to destroy the race banks. So now you are king, as was your wish. I salute you from the dead. Hail Eldrad — King of Nothing"

has really hit his stride with his beautifully cavalier attitude towards the man in the quarry, the hospital doctor and the stunned guard at the gates of the Nunton Complex.

In many ways, however, this has to be Sarah's story, emphasised in her possession and emulation by Eldrad, as well as the obviously strong relationship she now has with the Doctor — even down to sharing his taste in unforgiveable puns ("it looks 'armless"). Particularly memorable is the scene in which she deserts Watson at the gates of the Complex, and follows the Doctor in, arguing that she should do so and emotionally blackmailing him successfully. And the story capitalises on the often-missed opportunity to exploit the relationship between a female companion and a villainess. Arriving on Kastria, Sarah tells Eldrad "It's very nice" in a manner Joan Collins could learn from.

Eldrad is an intresting villain, if only for the variety of forms it/she/he presents during the story. The three forms usefully symbolise the threat presented at the time of the existence of each. At first, the crystalline genetic recording with a taste for acolytes and radiation; then the merely antisocial queen in exile; and finally the power-mad prince, cheated of vengeance but confused enough to be subdued.

Misunderstanding and deception is the key to Eldrad's influence. Firstly, the assumption that what appears to be a merely environmental threat has a will and a purpose; secondly the way the Doctor is duped into returning her to Kastria. Had a live-and-kicking alien — for example, a Sontaran commander — been found stranded in the quarry, then the Doctor's actions in deciding to return him

"Stored in the race bank is a whole new race of Kastrians, Doctor — a hundred million crystal particles waiting to be placed in the regenerator, and they shall have me as their ruler. They will rebuild the barriers. They will restore the cities. They will replenish the exhausted lands. We will build a new Kastria, and together we shall go forth and conquer the universe"

to his fleet would have been far more direct and uninteresting. Instead, the audience is forced to listen and realise what is happening. Only the most observant would relate the story's opening scene, where Eldrad's crimes against Kastria are obliquely revealed, to the developments on Earth.

LIKE PYRAMIDS OF MARS (serial 4G), this story has three episodes set on Earth, with the fourth moving to an alien landscape. The decision to delay the move until the final episode in this particular story is more questionable. The action on Earth is prolonged by the uncertainty over who or what Eldrad is, and episode two's ending recreates the tension of its predecessor with a possessed human taking the hand into the reactor core. The weakest part of the story follows, with the padding of the RAF strike on the complex with (according to Watson) the most powerful missiles available.

The Kastria scenes seem rushed in comparison with the rest of the story, and could have been extended — either by portraying more of the dead culture, or sowing the seeds of Sarah's departure earlier.

It must be said that the departure of Sarah Jane is inevitably the most memorable event in the story, finally breaking all the series' links with the Barry Letts era. Whether this is because of the way that the previous three and a half episodes had seen the threat of Eldrad discovered, explored and disposed of, or to her success as a companion, is difficult to say. It could be because the Doctor's first adventure without a companion was to follow, and that the vaccuum she left was not immediately filled. THE HAND OF FEAR's closing seconds, as she befriends a labrador and whistles 'Daddy wouldn't buy me a bow-wow', must be among **Doctor Who**'s most unintentionally prophetic ever. □

NEXT ISSUE

ISSUE 17: SPECIAL

A celebration and examination of one of the Doctor's longest and most popular companions — Sarah Jane Smith. With an exclusive new interview with actress ELISABETH SLADEN.

INFORMED IN DEPTH IN•VISION

OUT NEXT MONTH!

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Production

WRITERS rarely scout locations for **Doctor Who**, but Bob Baker and Dave Martin found the very place to double for the 'Nunton Complex'.

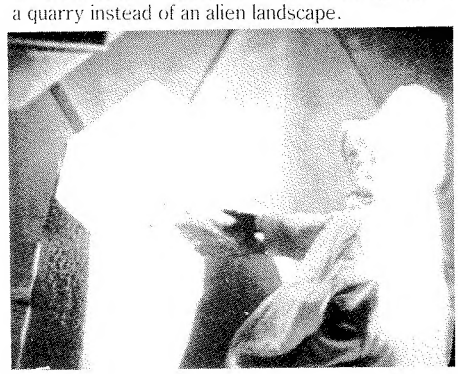
The writers had also been planning to write a thriller about a nuclear power station taken over by terrorists, and had made discreet enquiries of their local station, Oldbury on the Severn estuary — especially about procedures in the event of a nuclear accident. To their surprise, the station management were quite enthusiastic about allowing them access to the plant, even stressing that they hoped the production would be filmed on location at the power station. Previous publicity stunts at Oldbury had included staging the British Monopoly Championship — a hundred people playing on the pile cap, the floor above the reactor. Shortly after THE HAND OF FEAR (serial 4N), the BBC's other sf serial **Blake's Seven** would also use Oldbury for location filming.

So Bob Baker and Dave Martin spent a day, in their own words, "clambering all over the place". Then they gave Robert Holmes the idea of a story based around a disaster at a nuclear power plant.

Holmes and Hinchcliffe accepted the nuclear idea as the 76/77 season's 'high tech" story, but emphasised that they wanted a **Doctor Who** story featuring a power station, and not a **Doomwatch** type story about a nuclear accident involving the Doctor. Holmes was also looking for a story inspired by the film *The Hands of Orloc*, which was the brief he offered initially. Dave Martin later recalled that he and Bob Baker also based the story on *The Beast with Five Fingers*.Provisional titles for the serial were 'The Hand of Time' and 'The Hand of Death'.

Philip Hinchcliffe: "I quite liked THE HAND OF FEAR. The hand was Bob's idea. But we ended up stuck in the studio, with the characters walking over planks. We probably decided to do a silicon or glass planet, but ended up doing it in the studio — a case perhaps of people not rising to the occasion.".

Nevertheless, it was unusual for director Lennie Mayne to join the production and find that his principal location had already been scouted for him, leaving his assembled production team to find only a quiet cul-de-sac (for South Croydon) and a quarry in Thornbury, five miles from the power station — which, unusual in itself, would end up being used as a quarry instead of an alien landscape.



On Kastria, Eldrad's execution is effected too soon

Andy Pandy (Elisabeth Sladen) and the Doctor (Tom Baker) on location at Oldbury Nuclear Power Station

Location filming — Oldbury

Filming was a hectic six-day shoot (three in Oldbury), with designer Christine Ruscoe's team working round the clock to be a day ahead of the camera unit. In the event, little needed doing at the power station, other than the adding of specially-made signs which suggested that the actors were closer to the reactor than they really were. Other signs outside the power station (location signs and road signs) declared it to be 'Nunton Research and Development Complex', originally scripted as the Nuton complex (as in Baker and Martin's 1971 story THE CLAWS OF AXOS, serial GGG).

The script was vetted by Oldbury officials for accuracy of technical phrases, and authentic props were used: the CEGB supplied breathing apparatus, protective clothing and monitoring instruments.

For the shoot, the cast and crew were restricted mostly to 'safe' areas like the turbine and generator buildings.

A fisheye lens was used for quite a number of sequences on location, particularly when Sarah is possessed and defends herself with Eldrad's ring. The lens thus shows a much wider field of vision, encompassing more of thefilm location at one time, which would be more difficult in a confined studio setting. Lennie Mayne demonstrated some panache by choosing low angle shots too — for example, when the Doctor is driving.

Stunts

The only potentially dangerous sequence was the interior stunt fall from a gantry as Doctor Carter plunges to his death while attacking the Doctor. A whole morning was spent spreading mattresses and cardboard boxes to cushion the fall, even though the fall itself was from a gantry a lot closer to the ground than careful editing would later suggest. Two stunt falls, as well as a chase and a fight sequence, were filmed on the pile cap above number one reactor (now free of Monopoly players).

Location filming — Thornbury

The weather at Oldbury was atrocious, with continual heavy showers often delaying shooting. Such conditions had been hoped for in the second location in Thornbury, Gloucestershire. Baker and Martin intended that the TARDIS

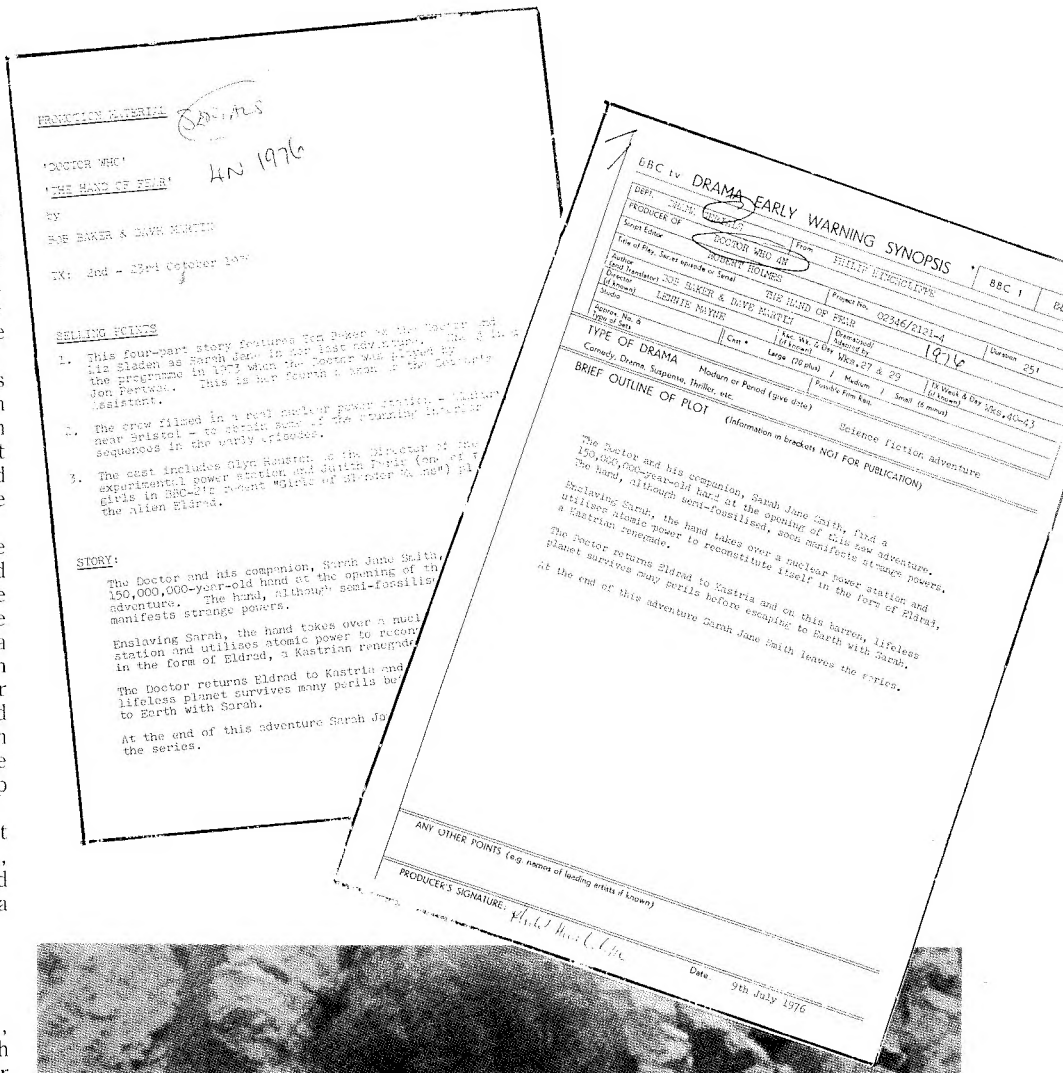
deposit the Doctor and Sarah on a traditional **Doctor Who** alien planet — a bleak, grey, windswept landscape. Only as the camera pulled back for long shots would the viewer realise they really were in a quarry on Earth.

Unoftunately, filming in late June meant that the UNIT caught the drought of 1976. Bright and warm weather spoiled the in-joke, and so Lennie Mayne altered the scene's emphasis to make the quarry immediately recognisable.

The highpoint of the two quarry days was filming a rock-blasting. This could only happen once during the crew's visit. The quarry team were keen to provide the BBC with a bang that would look spectacular on screen, and arranged to explode charges along the entire face of one rock wall.

As he would have only one take, Mayne covered the explosion from as many and varied angles as possible. For safety reasons, all the camera's within the quarry perimeter had to be locked off, and set on automatic. The camera operators then stood well out of the way. Which was just as will, since the explosion was far larger than Lennie Mayne had been led to believe, and destroyed camera covering the blast from ground level. Amazingly, the film in the case could be salvaged, and was used in part one up to the point at which the camera lens cracked.

The rest of the quarry shoot went without problems, although a long shot of the Doctor, Sarah and Eldrad entering the TARDIS was used instead of a closer view because the Eldrad extra was not in costume (which was not ready).


PRODUCTION MATERIAL

'DOCTOR WHO'

'THE HAND OF FEAR'

by

BOB BAKER & DAVE MARTIN

TX: 2nd - 23rd October 1976

SELLING POINTS

1. This four-part story features Tom Baker as the Doctor and Elisabeth Sladen as Sarah Jane in her last new origination for the programme in 1977 when the Doctor was played by Jon Pertwee. This is her fourth & last appearance as the Doctor's assistant.

2. The crew filmed in a real nuclear power station - Winfrith near Bristol - to obtain scenes of the Fourth Doctor in sequences in the early episodes.

3. The cast includes Glyn Houston as the director of the experimental power station and Judith Paris (one of the girls in BBC-2's current "Girls of Slender Means") playing the alien Eldrad.

STORY:

The Doctor and his companion, Sarah Jane Smith, find a 150,000,000-year-old hand at the opening of this new adventure. The hand, although semi-fossilised, manifests strange powers.

Enslaving Sarah, the hand takes over a nuclear power station and utilises atomic power to reconstitute itself in the form of Eldrad, a Kastrian renegade.

The Doctor returns Eldrad to Kastria and on this barren, lifeless planet survives many perils before escaping to Earth with Sarah.

At the end of this adventure Sarah Jane Smith leaves the series.

BBC tv DRAMA EARLY WARNING SYNOPSIS

DEPT: DRAMA

PRODUCER OF: DOCTOR WHO 4M

From: BILLIE ESTRELLITA

Story Editor: ROBERT HOLMES

Title of Play: Serial or episode of Serial

Author: BOB BAKER & DAVE MARTIN

Script Translator

Director: LENNIE MAYNE

Designer

Series No. & Title of Serial: THE HAND OF FEAR

Project No.: 02346/2121-4

Cost: Exc. VAT £ Inclusive £

Operational: 1976

Duration: 25'

TYPE OF DRAMA: Comedy, Drama, Suspense, Thriller, etc. / Modern or Period (give date) / Possible Film Sets / Studio: 4/7 & 8/9 / Location: Large (20 plus) / Medium / Small (6 or less) / (B Wash & Grey 16mm, 4 Col-4:3)

Science fiction adventure

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The Doctor and his companion, Sarah Jane Smith, find a 150,000,000-year-old hand at the opening of this new adventure. The hand, although semi-fossilised, soon manifests strange powers.

Enslaving Sarah, the hand takes over a nuclear power station and utilises atomic power to reconstitute itself in the form of Eldrad, a Kastrian renegade.

The Doctor returns Eldrad to Kastria and on this barren, lifeless planet survives many perils before escaping to Earth with Sarah.

At the end of this adventure Sarah Jane Smith leaves the series.

ANY OTHER POINTS (e.g. names of leading artists if known)

PRODUCER'S SIGNATURE: Date: 9th July 1976

Location Filming — 'Croydon'

The final day of filming was in 'Hillview Road', requiring only the TARDIS prop, Elisabeth Sladen, an armful of props, and a weary labrador dog (believed to belong to one of the production team). Robert Holmes rewrote Sarah's departure scene, and was very specific (for reasons best known to himself) about Sarah's home address — Hillview Road, Thornton Heath, Norwood, near Croydon. Although there is no Hillview Road in Thornton Heath, Lennie Mayne amended the reference to be South Croydon (where, curiously, such a road does exist in Sutton).

Stock footage

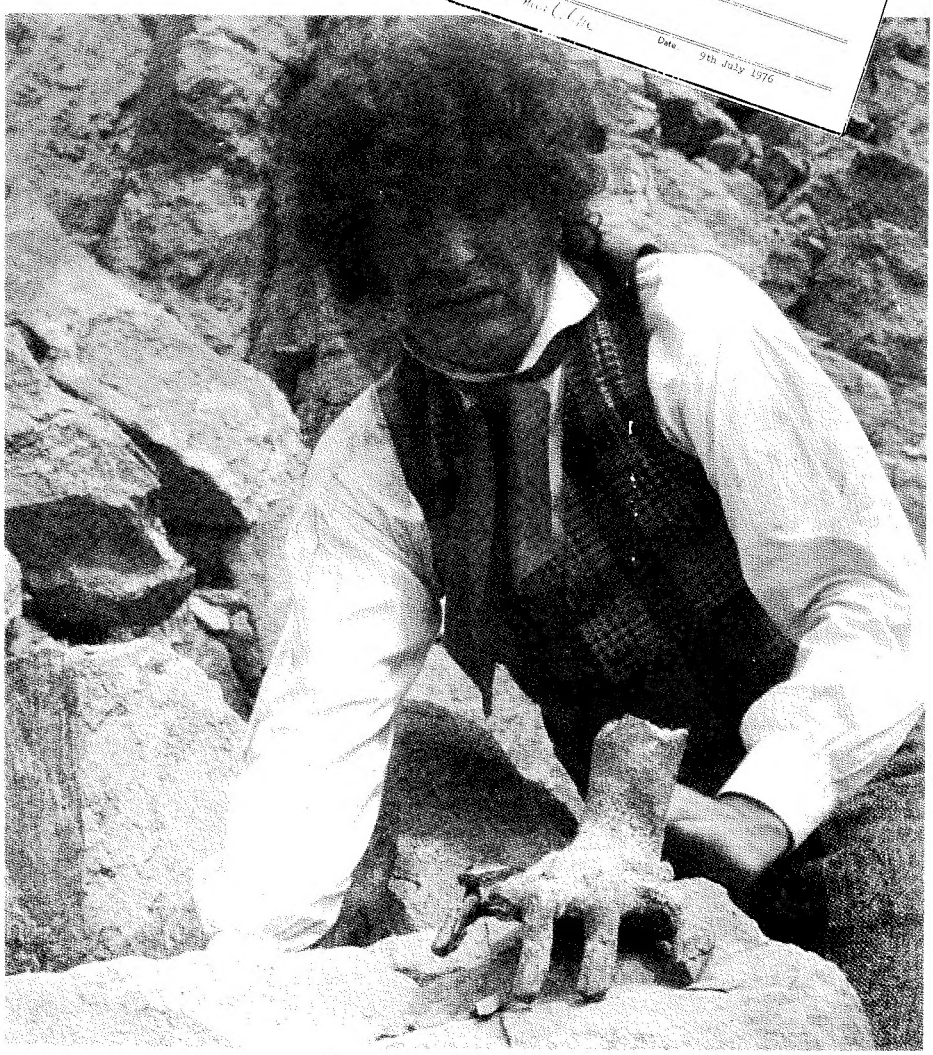
As required by the script, stock footage was used for the sequences where an ambulance takes Sarah to hospital, and where the RAF strafe the Nunton Complex. The latter came from film used in **Tomorrow's World**, which coincidentally was shown between episodes of THE HAND OF FEAR.

Visual effects

Effects designer Colin Mapson included an in-joke of his own. The script suggested that all of Kastrian civilisation was silicon crystal based, and that all their architecture would be triangular or conical, and based around three-sided shapes, rather like the Martians in H.G.Wells' *War of the Worlds*. This is why the model stage of Kastria featured a geodesic, faceted dome.

But Mapson picked up on the Wells/Martian references, and produced Eldrad's Syllenic Obliteration Module as a pastiche of the manta-ray fighting machines seen in the 1952 Paramount/George Pal film.

The model was in plaster so that it could be exploded more convincingly on film in a star-box (a five-sided, black-painted box with tiny drilled holes through which light was shone to resemble stars). The spinning star fields and nebulae were NASA slides manipulated with a vidicon camera



The Doctor handles Eldrad's remains with caution

Production

— a small camera installed in the studio gallery, and used mainly to add effects to a picture by controlling the video image. Originally it was planned to superimpose Eldrad's hand over the spinning stars, but this was dropped as it was felt it would give the game away too soon.

On location, practical effects were used to explode a cabinet at which Driscoll fires Eldrad's ring in the chase sequence.

For the episode three and four Kastrian scenes, a sparkle disk was specified for use in the Kastrian lift, and a dry ice tube for the corridors.

The hand

Eldrad's hand was in fact several static plaster props, some with the third finger missing, and some complete and sprayed a darker colour. More elaborate was the glove-puppet version with a static wrist attached. This was mainly shot against a ChromaKey cloth (the puppeteer's arm covered in ChromaKey fabric). But it was also shot within modified props like the 'Tupperware' box and the specimen cupboard.

Front Axial Projection was to have been used to make the costume glow and Eldrad's eyes blaze on cue. Just as on DEATH TO THE DALEKS (serial XXX) and MASQUE OF MANDRAGORA (serial 4M), the effects was made difficult because of lighting conditions. Thus Eldrad does not emerge "glowing like coals in the fire" as the script required when she leaves the reactor. And her blazing eyes had to be done by applying strips of ChromaKey material to her closed eyelids.

Studio

TC8 was the sole venue for this story's studio recording, which began on 5th July 1976. Oddly for **Doctor Who**, the recording split was divided so that one block ran for three days (July 5-8), and July 20 the only day for the second block. All the interior scenes at the power station were saved for block two, as this would involve few effects shots (except for the one scene, saved for the end of the day, of the control room consoles exploding at the climax of part two). Simpler scenes (for example, the touching sequence in which Watson, expecting to die, phones his wife) were recorded before the set was destroyed.

The rest of the story was shot, largely out of narrative sequence, in block one — hospital scenes, TARDIS scenes, and then Kastria.

A minor irritation in the studio was a fly, which is noticeable on a number of occasions during the Nunton scenes. It can be seen walking across Glyn Houston's brow at one stage, and was eventually (accidentally) swallowed by Elisabeth Sladen in the middle of a cry of "Eldrad must live".

Tom Baker decided in the studio to straighten the 'Do not disturb' sign on Sarah's hospital door — a sign of the Doctor's sense of humour, as this was not necessary in the circumstances. Baker also suggested, in the studio, that it would be funnier if Sarah stepped over the Doctor to get past him.

Some scenes were recorded but not transmitted — for example, the Kastrian security system tracking the Doctor and Sarah departing (see *Hand prints* this issue), and a scene where Zazzka drags the dead technician Obarl away into the lift.

Costume

Much attention was paid to detail on even the simplest costumes — for example, Nunton Complex personnel wore identity badges with their photographs on.

Eldrad was mostly designed by Barbara Lane in the costume department. She had help from make-up on the casting and fitting of the different crystalline shapes for the female Eldrad's head and hands (for Judith Paris). And she had help from visual effects for the larger, vaccuum-formed appliances worn by the male Eldrad (Stephen Thorne), as well as the hand props.

Stephen Thorne's was the heavier and bulkier Eldrad costume, and it was hot and uncomfortable for the actor. Thus all the Kastrian Eldrad scenes were done in one day. Roy Skelton's Rokon costume was the same one, his scenes being recorded first so they could be added to Stephen Thorne's scenes by means of Chroma-Key. A cowled dummy with a rough-cast version of the Eldrad headpiece was used for the one shot where Eldrad and Rokon are seen together.

Judith Paris' costume took much longer to make, especially the patching of many crystalline shapes onto the body suit. Wearing the costume was an ordeal for the actress, who had to be sewn into it. Because the costume couldn't easily be removed.

Hand-in-a-box

Make-up

Judith Paris' make-up was also painstakingly applied. First, her hair had to be washed and swept up to act as an anchoring support for the jeweled headpiece. Then the strands had to be grafted onto the face and neck before the skin colouring and blending could be applied.

Sound effects

A vocoder was used during the cipher dub to deepen Judith Paris' voice to a more masculine

The hand holds humans in a firm grip, while the Doctor sees where it originated

Radio Times

pitch. Prerecording and modulation was also done for all actors required to 'think' the various "Eldrad must live" speeches — a Baker/Martin catchphrase along the lines of "Contact has been made" (THE INVISIBLE ENEMY, serial 4T) or "The Quest is the Quest" (UNDERWORLD, serial 4Y).

Sound effects from the story were later recorded on the BBC's LP of *Doctor Who Sound Effects*.

Eldrad's death

The destructions of the two Eldrads was a mixture of enterprise and compromise. Front Axial Projection was to have been used to show cracks appearing on the female Eldrad as the Doctor carries her to the regeneration chamber, but this was scarpped (see above). More successful was the pattern of cracks that appear as Eldrad is lying on the slab. A ChromaKey cloth was draped over a caption slide showing the web of cracks, which was lined up with the image of Eldrad. On cue, the cloth was pulled away to reveal an image of spreading lines.

As Eldrad is apparently crushed on the slab, a horizontal shot was recorded of the two stones coming together, crumbling the (plaster) remains of Eldrad to powder. However, the shot was considered by Lennie Mayne to be too grisly, and left out of the final edit.

Much of the crevasse down which the Kastrian Eldrad plummets to his doom was an inlaid glass painting, as was the view of the race bank chamber. Eldrad's fall into oblivion was accomplished in the same was as Morbius' similar demise (see **IN•VISION** issue 12).

Sarah's departure

Elisabeth Sladen felt that Sarah's departure was done quickly at the end of the story, not developed as part of the narrative (for example, falling in love) because **Doctor Who** is about the Doctor, not Sarah. The abruptness of the departure, she indicated, was to show the Doctor as an alien. But she did ask to be killed off, but was told that was not possible because "women never die in **Doctor Who**. Nevertheless, she felt that the final scene (which, she explained, she and Tom Baker largely rewrote) had a "nice combination of emotions".

Robert Holmes explained that the decision to make Gallifrey the reason for Sarah's departure came after they knew Elisabeth Sladen was leaving — and then decided to have the Doctor appear alone in THE DEADLY ASSASSIN (serial 4P — see **IN•VISION** issue 18).

Lennie Mayne

THE HAND OF FEAR was the last **Doctor Who** story directed by Lennie Mayne, a colourful Australian with a demotic turn of phrase. Although an experienced yachtsman, he was killed when a freak wave overturned the dinghy on the English channel which he was using with two fellow yachtsmen. Those who knew him described him as an abrupt and yet much-loved director, whose earthy humour was bolstered by an eye for absurdity. His other **Doctor Who** work was: THE CURSE OF PELADON (serial MMM), THE THREE DOCTORS (serial RRR, THE MONSTER OF PELADON (serial YYY).

Continuity

We learn that Sarah lives in Hillview Road, South Croydon, and that the Doctor is not allowed to take a companion with him to his home planet Gallifrey. And although the Doctor knows he is on contemporary Earth, he does not call in UNIT at any stage. And this story features the TARDIS trachoid time crystal's first and only appearance. □

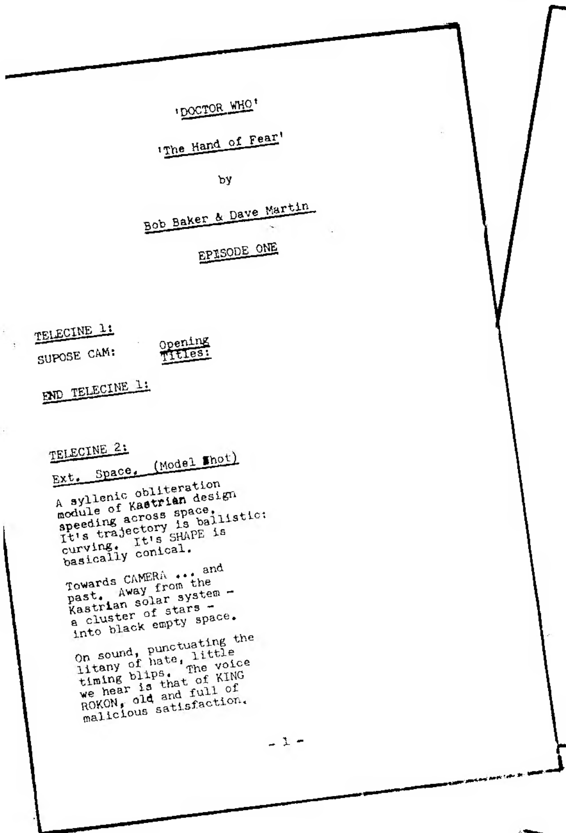
Tom Baker and Elisabeth Sladen check their lines on location, standing in front of one of the prop signposts

The Doctor rescues Sarah from the rubble

The Doctor and friends ride from the Complex — originally, Glyn Houston had more expensive transport

Hand prints

JUSTIN RICHARDS and PETER ANGHELIDES reveal how HAND OF FEAR changed between rehearsal and transmission


'DOCTOR WHO'

'The Hand of Fear'

by

Bob Baker & Dave Martin

EPISODE ONE

TELECINE 1:

SUPOSE CAM: Opening Titles:

END TELECINE 1:

TELECINE 2:

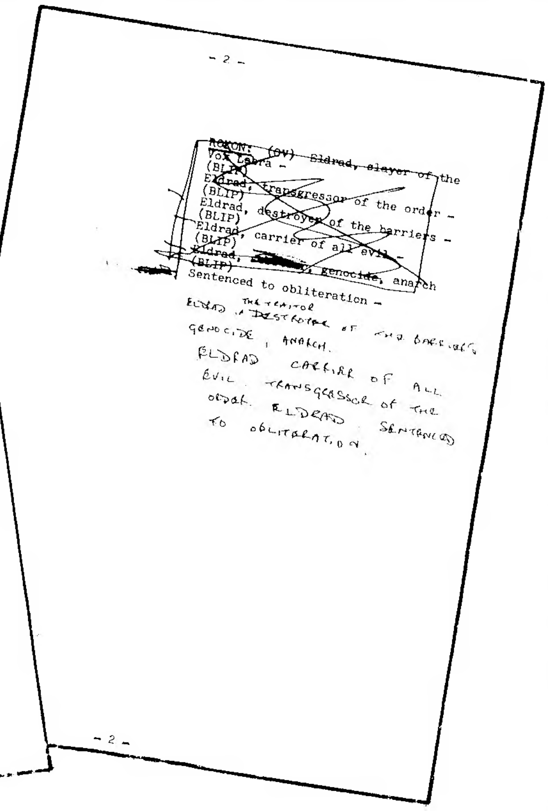
Ext. Space. (Model Shot)

A syllenic obliteration module of Kastrian design speeding across space. It's trajectory is ballistic: curving. It's SHAPE is basically conical.

Towards CAMERA ... and past. Away from the Kastrian solar system - a cluster of stars - into black empty space.

On sound, punctuating the litany of hate, little timing blips. The voice we hear is that of KING ROKON, old and full of malicious satisfaction.

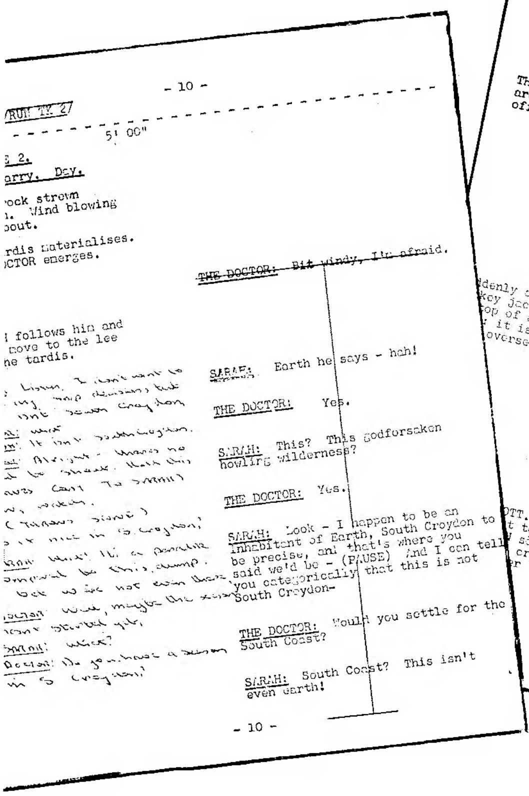
- 1 -


- 2 -

ROKON: (OV) Eldrad, slayer of the Vox Tetra -
(BLIP)
Eldrad, transgressor of the order -
(BLIP)
Eldrad, destroyer of the barriers -
(BLIP)
Eldrad, carrier of all evil -
(BLIP)
Eldrad, [redacted] genocide, anarch
(BLIP)
Sentenced to obliteration -

ELDRAD THE TRAITOR DESTROYER OF THE BARRIERS GENOCIDE ANARCH. ELDRAD CARRIER OF ALL EVIL TRANSGRESSOR OF THE ORDER. ELDRAD SENTENCED TO OBLITERATION.

- 2 -


- 10 -

RUN TK 2/ 5' 00"

TK 2. Quarry. Day.

Rock strewn. Wind blowing about.

Tardis materialises. DOCTOR emerges.

THE DOCTOR: Bit windy, I'm afraid.

... follows him and move to the lee of the tardis.

SARAH: Earth he says - hah!

THE DOCTOR: Yes.

SARAH: This? This godforsaken howling wilderness?

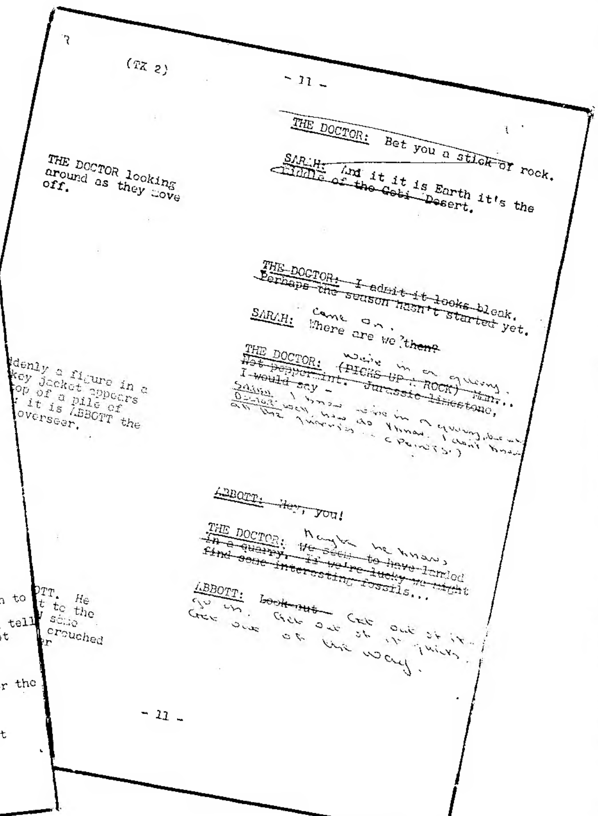
THE DOCTOR: Yes.

SARAH: Look - I happen to be an inhabitant of Earth, South Croydon to be precise, and that's where you said we'd be - (PAUSE) And I can tell you categorically that this is not South Croydon-

THE DOCTOR: Would you settle for the South Coast?

SARAH: South Coast? This isn't even Earth!

- 10 -


(TK 2)

- 11 -

THE DOCTOR looking around as they move off.

THE DOCTOR: Bet you a stick of rock.

SARAH: And it is Earth it's the middle of the Gobi Desert.

THE DOCTOR: I admit it looks bleak. Perhaps the season hasn't started yet.

SARAH: Where are we then?

THE DOCTOR: (PICKS UP A ROCK) Not peppermint. I would say - Jurassic limestone.

...denly a figure in a ...key jacket appears ...op of a pile of ... it is ABBOTT the overseer.

ABBOTT: Hey, you!

THE DOCTOR: In a quarry. We seem to have landed ... If we're lucky we might find some interesting fossils...

ABBOTT: Look out-

- 11 -

IN an era of **Doctor Who** which is famous for the amount that submitted scripts were rewritten, it is informative to compare the first rehearsal script of THE HAND OF FEAR (serial 4N) with the final camera script and transmitted programme. The nature of television production means that scripts, particularly for popular serials, are rewritten in pre-production and rehearsal, with additional changes imposed by constraints on location and in the studio.

Some of the changes in the early Baker stories can be detected in Terrance Dicks' novelisations. HAND OF FEAR is a case in point, and the opening dialogue between the Doctor and Sarah in the quarry is much the same in the book as in the rehearsal script, although this was changed for the transmitted version (see *Production* this issue, and script extracts on these pages). Other notable items of the script can be explained in different ways.

Scripted requirements

The ambulance in episode one was to be stock footage, as were the part three fighters: "A flight of Panavia Mrca strike fighters... (If no Mrca's, use Buccaneers)".

The corridors of the reactor plant, it is suggested, could be on film (the reactor scenes were in the studio). But the sequence where the possessed Dr. Carter attacks the Doctor is much more elaborate originally (see extract on these pages) as the Doctor hangs on for his life, escapes, and then vanishes down a cooling duct (to re-emerge later and surprise Sarah in the fission room, his clothes smoking).

Front axial projection is specified as the method of making Eldrad's eyes glow, but this was not used (see *Production* this issue).

Baker and Martin demonstrated they had done their research in their scripted suggestions that the reactor emergency would result in a 12-mile radius evacuation, and that "It only takes three seconds — even now, in reality — for emergency shutdown".

They also demonstrated their knowledge of narrative-order studio recording by recommending that the Nunton control room set could be destroyed for their proposed pyrotechnic opening to part three, since the set was not used in their script after that point (except for one phone call).

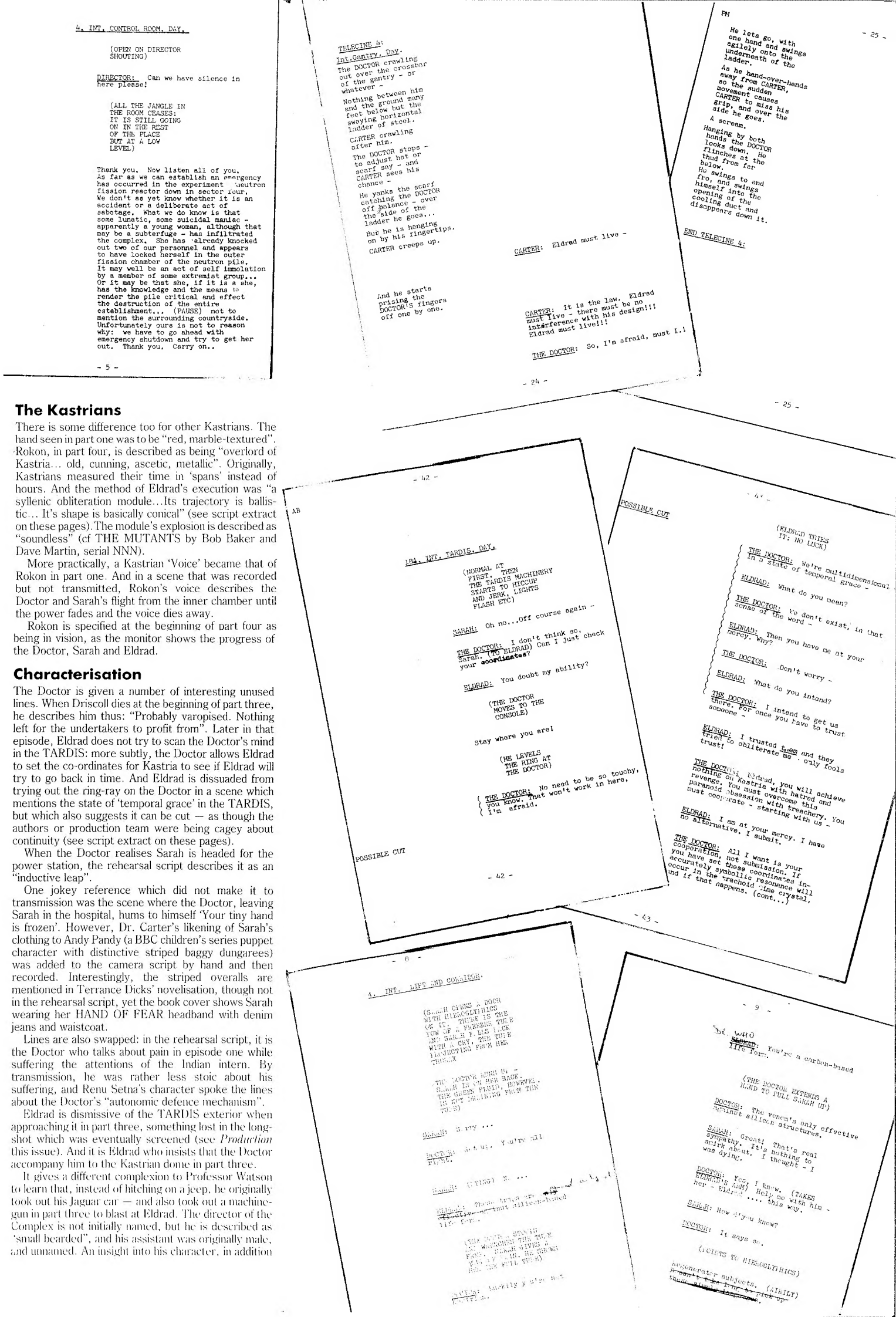
Describing Eldrad

There are a number of interesting references to Eldrad in the script — referred to throughout as "he" even when in female form. The Doctor explains to Sarah in part three that Eldrad has "modelled his physical appearance on you, and his voice on Dr. Carter".

The destruction of the female Eldrad is described in some detail in the stage instructions and dialogue. When Eldrad's skin starts to crack in part four, it is "like windscreen glass" (in a part of the script rewritten on 12th May 1976) and later "all one side of his face is now totally shattered", and the fact that the toxin hasn't continued destroying Eldrad so quickly is explained by the Doctor: the toxin has deteriorated and "lost some of its bite".

Back in part one, when Sarah first seizes hold of the hand we do not immediately see what it is in the rehearsal script., though we see her react to it, scream, and pass out. Later, the hand is originally kept by Dr. Carter in a plastic tray of formalin, not a tupperware sandwich box. And when the hand springs to life in part two of the rehearsal scipr (not part one as transmitted), it climbs out of the box "spider-like". As it grows stronger, the hand was supposed to shed its skin, and to try and climb up to open the reactor door. In part four, as Eldrad is about to be regenerated, only the ring-hand is left intact.

The ring itself is described by the Doctor as "some crystal... thingummy" in part two, and is used by Sarah to hypnotise Driscoll rather than by him finding it in the fission room, as transmitted. And the sound effect for the ring firing is described as that of a "zipfastener".



4. INT. CONTROL ROOM. DAY.

(OPEN ON DIRECTOR SHOUTING)

DIRECTOR: Can we have silence in here please!

(ALL THE JANGLE IN THE ROOM CEASES: IT IS STILL GOING ON IN THE REST OF THE PLACE BUT AT A LOW LEVEL)

Thank you. Now listen all of you. As far as we can establish an emergency has occurred in the experiment neutron fission reactor down in sector four. We don't as yet know whether it is an accident or a deliberate act of sabotage. What we do know is that some lunatic, some suicidal maniac - apparently a young woman, although that may be a subterfuge - has infiltrated the complex. She has already knocked out two of our personnel and appears to have locked herself in the outer fission chamber of the neutron pile. It may well be an act of self immolation by a member of some extremist group... Or it may be that she, if it is a she, has the knowledge and the means to render the pile critical and effect the destruction of the entire establishment... (PAUSE) not to mention the surrounding countryside. Unfortunately ours is not to reason why: we have to go ahead with emergency shutdown and try to get her out. Thank you. Carry on..

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TELECINE 4:

Int.Gantry. Day.

The DOCTOR crawling out over the crosshar of the gantry - or whatever -

Nothing between him and the ground many feet below but the swaying horizontal ladder of steel.

CARTER crawling after him.

The DOCTOR stops - to adjust hat or scarf say - and CARTER sees his chance -

He yanks the scarf catching the DOCTOR off balance - over the side of the ladder he goes...

But he is hanging on by his fingertips.

CARTER creeps up.

And he starts prising the DOCTOR'S fingers off one by one.

CARTER: Eldrad must live -

CARTER: It is the law. Eldrad must live - there must be no interference with his design!!! Eldrad must live!!!

THE DOCTOR: So, I'm afraid, must I.!

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PM

He lets go, with one hand and swings agilely onto the underneath of the ladder.

As he hand-over-hands away from CARTER, movement causes so the sudden CARTER to miss his grip, and over the side he goes.

A scream.

Hanging by both hands the DOCTOR looks down. He flinches at the thud from far below.

He swings to and fro, and swings himself into the opening of the cooling duct and disappears down it.

END TELECINE 4:

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- 25 -

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AB

184. INT. TARDIS. DAY.

(NORMAL AT FIRST. THEN THE TARDIS MACHINERY STARTS TO HICCUP AND JERK, LIGHTS FLASH ETC)

SARAH: Oh no...Off course again -

THE DOCTOR: I don't think so, Sarah. (TO ELDRAD) Can I just check your coordinates?

ELDRAD: You doubt my ability?

(THE DOCTOR MOVES TO THE CONSOLE)

Stay where you are!

(HE LEVELS THE RING AT THE DOCTOR)

THE DOCTOR: No need to be so touchy, you know. That won't work in here, I'm afraid.

POSSIBLE CUT

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POSSIBLE CUT

(ELDRAD TRIES IT: NO LUCK)

THE DOCTOR: We're multidimensional - In a state of temporal grace -

ELDRAD: What do you mean?

THE DOCTOR: We don't exist, in that sense of the word -

ELDRAD: Then you have me at your mercy. Why?

THE DOCTOR: Don't worry -

ELDRAD: What do you intend?

THE DOCTOR: I intend to get us there. For once you have to trust someone -

ELDRAD: I trusted them and they tried to obliterate me - only fools trust!

THE DOCTOR: Eldrad, you will achieve nothing on Kastria with hatred and revenge. You must overcome this paranoid obsession with treachery. You must cooperate - starting with us -

ELDRAD: I am at your mercy. I have no alternative. I submit.

THE DOCTOR: All I want is your cooperation, not submission. If you have set these coordinates in accurately symbollic resonance will occur in the trachoid time crystal, and if that happens. (cont...)

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- 8 -

4. INT. LEFT 2ND CORRIDOR.

(SARAH OPENS A DOOR WITH HIEROGLYPHICS ON IT. THERE IS THE FLOW OF A FREEZER TUBE AND SARAH'S LEG LOCK WITH A CRY, THE TUBE INJECTING FROM HER THIGH)

THE DOCTOR RUNS IN - SARAH IS ON HER BACK, THE GREEN FLUID, HOWEVER, IS NOT SPURTING FROM THE TUBE)

SARAH: Sorry ...

DOCTOR: Get up. You're all right.

SARAH: (CRYING) No ...

ELDRAD: These things are not silicon-based life forms.

(THE DOCTOR SPINS AT WATCHES THE TUBE FADE. SARAH GIVES A FULL LEG. HE SHOWS HER THE FULL TUBE)

DOCTOR: Literally you're not

- 9 -

Dr. WHO

SARAH: You're a carbon-based life form.

(THE DOCTOR EXTENDS A HAND TO PULL SARAH UP)

DOCTOR: The venom's only effective against silicon structures.

SARAH: Great! That's real sympathy. It's nothing to snirk about. I thought - I was dying.

DOCTOR: Yes, I know. (TAKES ELDRAD'S ARM) Help me with him - Eldrad .... this way.

SARAH: How d'you know?

DOCTOR: It says so.

(LOOKS TO HIEROGLYPHICS)

regenerate subjects. (FAMILY) won't be long now. Pick up

The Kastrians

There is some difference too for other Kastrians. The hand seen in part one was to be "red, marble-textured". Rokon, in part four, is described as being "overlord of Kastria... old, cunning, ascetic, metallic". Originally, Kastrians measured their time in 'spans' instead of hours. And the method of Eldrad's execution was "a syllenic obliteration module...Its trajectory is ballistic... It's shape is basically conical" (see script extract on these pages). The module's explosion is described as "soundless" (cf THE MUTANTS by Bob Baker and Dave Martin, serial NNN).

More practically, a Kastrian 'Voice' became that of Rokon in part one. And in a scene that was recorded but not transmitted, Rokon's voice describes the Doctor and Sarah's flight from the inner chamber until the power fades and the voice dies away.

Rokon is specified at the beginning of part four as being in vision, as the monitor shows the progress of the Doctor, Sarah and Eldrad.

Characterisation

The Doctor is given a number of interesting unused lines. When Driscoll dies at the beginning of part three, he describes him thus: "Probably varopised. Nothing left for the undertakers to profit from". Later in that episode, Eldrad does not try to scan the Doctor's mind in the TARDIS: more subtly, the Doctor allows Eldrad to set the co-ordinates for Kastria to see if Eldrad will try to go back in time. And Eldrad is dissuaded from trying out the ring-ray on the Doctor in a scene which mentions the state of 'temporal grace' in the TARDIS, but which also suggests it can be cut — as though the authors or production team were being cagey about continuity (see script extract on these pages).

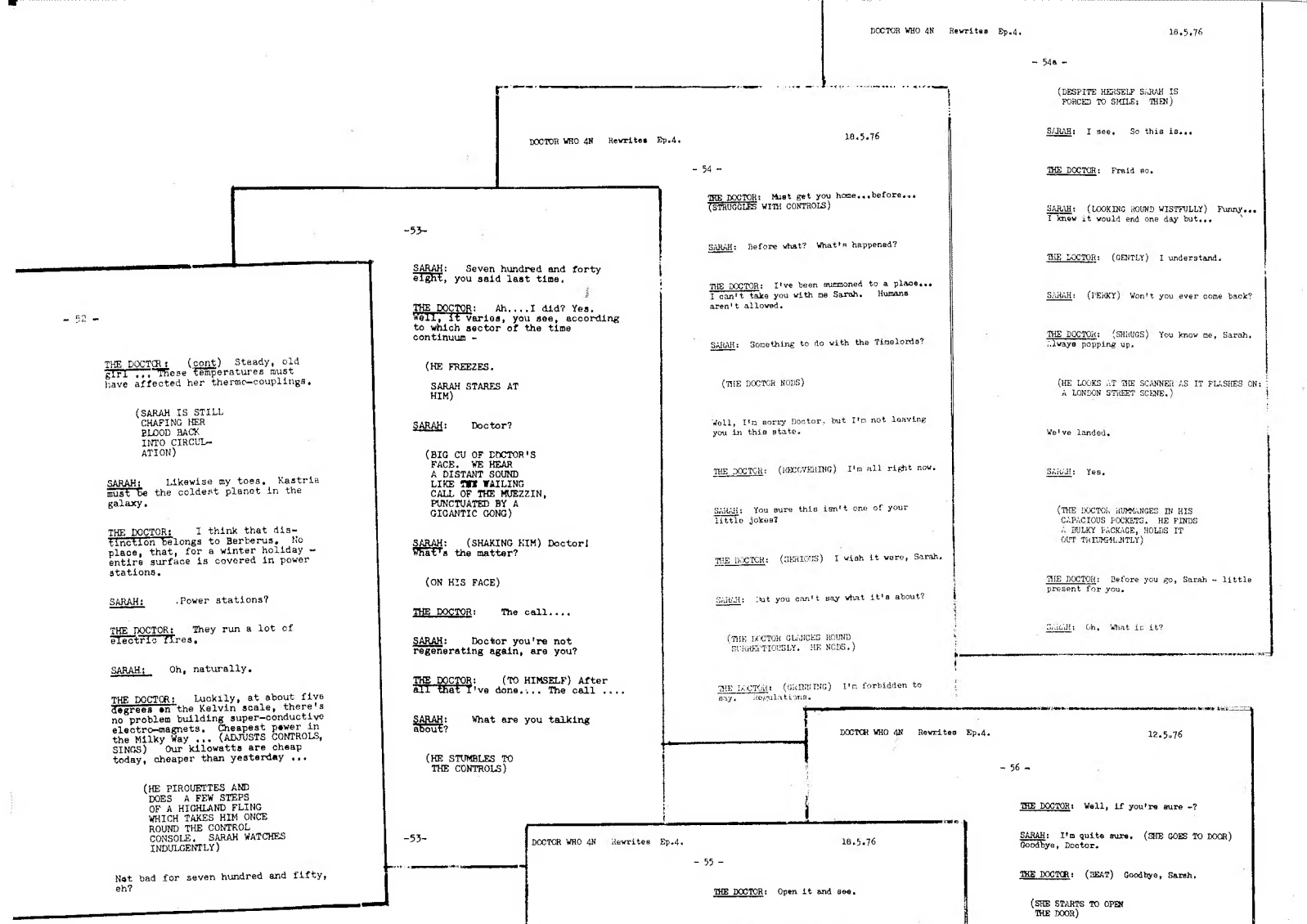
When the Doctor realises Sarah is headed for the power station, the rehearsal script describes it as an "inductive leap".

One jokey reference which did not make it to transmission was the scene where the Doctor, leaving Sarah in the hospital, hums to himself 'Your tiny hand is frozen'. However, Dr. Carter's likening of Sarah's clothing to Andy Pandy (a BBC children's series puppet character with distinctive striped baggy dungarees) was added to the camera script by hand and then recorded. Interestingly, the striped overalls are mentioned in Terrance Dicks' novelisation, though not in the rehearsal script, yet the book cover shows Sarah wearing her HAND OF FEAR headband with denim jeans and waistcoat.

Lines are also swapped: in the rehearsal script, it is the Doctor who talks about pain in episode one while suffering the attentions of the Indian intern. By transmission, he was rather less stoic about his suffering, and Renu Setna's character spoke the lines about the Doctor's "autonomic defence mechanism".

Eldrad is dismissive of the TARDIS exterior when approaching it in part three, something lost in the long-shot which was eventually screened (see *Production* this issue). And it is Eldrad who insists that the Doctor accompany him to the Kastrian dome in part three.

It gives a different complexion to Professor Watson to learn that, instead of hitching on a jeep, he originally took out his Jaguar car — and also took out a machine-gun in part three to blast at Eldrad. The director of the Complex is not initially named, but he is described as 'small bearded", and his assistant was originally male, and unnamed. An insight into his character, in addition



DOCTOR WHO 4N Rewrites Ep.4. 18.5.76

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THE DOCTOR: (cont) Steady, old girl ... These temperatures must have affected her thermo-couplings.

(SARAH IS STILL CHAFING HER BLOOD BACK INTO CIRCULATION)

SARAH: Likewise my toes. Kastria must be the coldest planet in the galaxy.

THE DOCTOR: I think that distinction belongs to Herberus. No place, that, for a winter holiday - entire surface is covered in power stations.

SARAH: Power stations?

THE DOCTOR: They run a lot of electric fires.

SARAH: Oh, naturally.

THE DOCTOR: Luckily, at about five degrees on the Kelvin scale, there's no problem building super-conductive electro-magnets. Cheapest power in the Milky Way ... (ADJUSTS CONTROLS, SINGS) Our kilowatts are cheap today, cheaper than yesterday ...

(HE PIROUETTES AND DOES A FEW STEPS OF A HIGHLAND FLING WHICH TAKES HIM ONCE ROUND THE CONTROL CONSOLE. SARAH WATCHES INDULGENTLY)

Not bad for seven hundred and fifty, eh?

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SARAH: Seven hundred and forty eight, you said last time.

THE DOCTOR: Ah....I did? Yes. Well, it varies, you see, according to which sector of the time continuum -

(HE FREEZES.

SARAH STARES AT HIM)

SARAH: Doctor?

(BIG CU OF DOCTOR'S FACE. WE HEAR A DISTANT SOUND LIKE THE WAILING CALL OF THE MUEZZIN, PUNCTUATED BY A GIGANTIC GONG)

SARAH: (SHAKING HIM) Doctor! What's the matter?

(ON HIS FACE)

THE DOCTOR: The call....

SARAH: Doctor you're not regenerating again, are you?

THE DOCTOR: (TO HIMSELF) After all that I've done.... The call ....

SARAH: What are you talking about?

(HE STUMBLES TO THE CONTROLS)

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DOCTOR WHO 4N Rewrites Ep.4. 18.5.76

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THE DOCTOR: Must get you home...before... (STRUGGLES WITH CONTROLS)

SARAH: Before what? What's happened?

THE DOCTOR: I've been summoned to a place... I can't take you with me Sarah. Humans aren't allowed.

SARAH: Something to do with the Timelords?

(THE DOCTOR NODS)

Well, I'm sorry Doctor, but I'm not leaving you in this state.

THE DOCTOR: (RECOVERING) I'm all right now.

SARAH: You sure this isn't one of your little jokes?

THE DOCTOR: (SERIOUS) I wish it were, Sarah.

SARAH: But you can't say what it's about?

(THE DOCTOR GLANCES ROUND SURREPTITIOUSLY. HE NODS.)

THE DOCTOR: (GRINNING) I'm forbidden to say. Regulations.

DOCTOR WHO 4N Rewrites Ep.4. 18.5.76

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THE DOCTOR: Open it and see.

(HE WATCHES HAPPILY AS SARAH UNWRAPS THE PAPER. SHE JUMPS)

SARAH: Ugh!

(THE PAPER CONTAINS A LARGE WHITE FURRY OBJECT)

THE DOCTOR: It's a lucky squirk's foot.

SARAH: But what's it for?

THE DOCTOR: Luck. Or you can use it as a paperweight.

SARAH: That's what people always say about totally useless objects.

(THE DOCTOR IS DOWNCAST)

THE DOCTOR: Oh...Well, I...I'm afraid I don't have anything very much -

SARAH: Doctor, it doesn't matter. You keep it.

(PRESSING THE FOOT ON HIM)

With the surprises you get into, you need all the luck that's going.

DOCTOR WHO 4N Rewrites Ep.4. 12.5.76

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THE DOCTOR: Well, if you're sure -?

SARAH: I'm quite sure. (SHE GOES TO DOOR) Goodbye, Doctor.

THE DOCTOR: (BEAT) Goodbye, Sarah.

(SHE STARTS TO OPEN THE DOOR)

It's been fun, hasn't it?

SARAH: Yes...Yes, Doctor, it's been fun.

(SHE SMILES AND EXITS. THE DOCTOR TURNS TO THE SCANNER. WE SEE SARAH ON IT, LOOKING BACK. SHE GIVES A FINAL WAVE.

THE DOCTOR MOVES A CONTROL. THE SCANNER IMAGE BREAKS UP INTO FUZZ AND THERE IS A TAKE-OFF POWER HUM FROM THE CONSOLE)

DOCTOR WHO 4N Rewrites Ep.4. 18.5.76

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(DESPITE HERSELF SARAH IS FORCED TO SMILE: THEN)

SARAH: I see. So this is...

THE DOCTOR: Fraid so.

SARAH: (LOOKING ROUND WISTFULLY) Funny... I knew it would end one day but...

THE DOCTOR: (GENTLY) I understand.

SARAH: (PERKY) Won't you ever come back?

THE DOCTOR: (SHRUGS) You know me, Sarah. Always popping up.

(HE LOOKS AT THE SCANNER AS IT FLASHES ON: A LONDON STREET SCENE.)

We've landed.

SARAH: Yes.

(THE DOCTOR RUMMAGES IN HIS CAPACIOUS POCKETS. HE FINDS A BULKY PACKAGE, HOLDS IT OUT TRIUMPHANTLY)

THE DOCTOR: Before you go, Sarah - little present for you.

SARAH: Oh. What is it?

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TELECINE 2:

Ext. London Street. Day.

SARAH is standing looking at an empty street corner.

SARAH: Cheerio, Doctor...

She turns and walks away. We pan with her until she is swallowed into the traffic.

END TELECINE 2:

TELECINE 3:

SUPOSE CAM

Closing Titles:

END TELECINE 3:

FADE OUT

-57-

to the scene where he calmly says 'goodnight' to his family in the face of death, is the stage direction: "he is doodling a giant sun". When the Doctor stabilises the reactor, Watson crumples up the sketch. And a long speech by Watson (the Director in the rehearsal script) sets the scene for episode two (see extract on these pages).

Dr. Carter seems originally to have been called Muller, since this name is attributed to one of his speeches in part two. His possession by Eldrad is much more obvious in the rehearsal script — for example, he mouths "Eldrad must live" along with Sarah.

Narrative differences

Some changed or unused lines affect the narrative too. It gives a different emphasis to the opening episode when the Doctor, in the rehearsal script, warns Abbott in the quarry not to mention the fossil hand.

An important change to the end of part one is that the rehearsal script concludes with Sarah entering the experimental nuclear pile (of the 'Nuton Complex') and, bathed in red light, closes the reactor doors on the camera. On transmission, the hand coming to life was the cliffhanger in the 'Nunton Complex'. Sarah's entry into the reactor is echoed in the rehearsal ending to part two, when "the Doctor watches, appalled and powerless, as Driscoll walks into the glowing cauldron of the pile".

The Kastrian scenes of episode four have a number of interesting differences. One startling original idea was that, instead of the transmitted sequence in which Sarah is attacked by a blue light, she was to be shot by a freezer tube just as Eldrad had — the tube would not affect her, as she was carbon-based and not silicon-based (see script extract on these pages).

And when the Doctor needs to cross the abyss on Kastria, he originally built a bridge from metal sections of tunnel walling.

Additionally in part four, the Doctor explains the absence of Kastrian bodies by explaining how crystals shatter and disintegrate. And when the Kastrian Eldrad menaces them, the Doctor effects an escape by throwing the ring into a far corner and running away. Eldrad retrieves the ring and pursues, firing the ring after them.

Continuity

For continuity buffs, it is interesting that at no time does the Doctor try to contact UNIT, and that Watson's assistant checks out Eldrad instead with Special Branch as a possible subversive organisation.

Familiar **Who** items were originally featured in different ways: the Doctor uses the sonic screwdriver to hypnotise Sarah at the end of part two. And in part three, he says (in the camera script): "Come in Eldrad. Welcome to Tardis".

But for completists, the most interesting change is the final scene, completely different from the transmitted version. See these pages for the rehearsal version. The pages of the real finale are reproduced in **IN•VISION** issue 17, our next special issue. □

Context

CAST

DR WHO ..... Tom Baker
SARAH JANE SMITH ..... Elisabeth Sladen
ZAZZKA ..... Roy Pattison (1)
KING ROKON ..... Roy Skelton (1,4)
TOM ABBOTT ..... David Purcell (1)
INTERN ..... Renu Setna (1)
DOCTOR CARTER ..... Rex Robinson (1-2)
GUARD ..... Robin Hargrave (1)
PROFESSOR WATSON ..... Glyn Houston (2-3)
MISS JACKSON ..... Frances Pidgeon (2-3)
DRISCOLL ..... Roy Boyd (2-3)
ELGIN ..... John Cannon (2)
ELDRAD ..... Judith Paris (3-4)
KASTRIAN ELDRAD ..... Stephen Thorne (4)

Small & non-speaking

EXTRAS (film)
1: Colin Jaggard, Carl Edwards, Simon Jones, Peter Bush, Alan Evans, David Hyde, Bob Peters, John Telfer, Michael Wadsworth, Bruce Hubble, Ken Taylor, Brian Gear. 2: Robert Lee, Robert Tucker, Paul Nicholason. 3: Roy Wadsworth, Tim Hooper.
HOSPITAL NURSE ..... Libby Ritchie
PATH. LAB TECHNICIANS (1)
Derek Suthern, John Delieu
SECURITY GUARDS (2)
Barry Summerford, Michael Dewild
RAD-SUITED MEN (2) ..... David Cleeve, Keith Simmons
CONTROL ROOM TECHNICIANS (2)
Kenneth Thomas, Bruce Guest, Mark Holmes, Julia Burnett, Rosemary Jollisse
COMPLEX PERSONNEL (2)
Sonia Stratton, Margaret Pilleaud, Roger Salter, Douglas Auchterlonie, Lionel Sansby
STUNTMAN ..... Max Faulkner
FROZEN OPERATOR (TECHNIC OBARL) .... Peter Roy

CREW

PRODUCTION ASSISTANT ..... Marion McDougall
ASSISTANT FLOOR MANAGER ..... Terry Winders
DIRECTOR'S ASSISTANT ..... Joy Sinclair
EXTRAS THROUGH ..... Ivor Kimmel
FLOOR ASSISTANT ..... Philip Livingstone
STUDIO LIGHTING ..... Derek Slee
TECHNICAL MANAGER ..... Fred Wright
STUDIO SOUND ..... Brian Hiles
GRAMS OPERATOR
Martin Ridout (1-3), Andy Stacey (4)
VISION MIXER ..... Nick Lake
INLAY OPERATOR ..... Dave Chapman
SENIOR CAMERAMEN ..... Ronnie Peverall
CREW 8
FILM CAMERAMAN ..... Max Sammett
FILM SOUND ..... Graham Bedwell
FILM EDITOR ..... Christopher Rowlands
FIGHT ARRANGER (2) ..... Max Faulkner
COSTUME DESIGNER ..... Barbara Lane
MAKE-UP ARTIST ..... Judy Neame
MAKE-UP ASSISTANTS
Caroline O'Neill, Jennifer Hughes, Janet Gilpin
VISUAL EFFECTS DESIGNER ..... Colin Mapson
DESIGNER ..... Christine Ruscoe
INCIDENTAL MUSIC ..... Dudley Simpson
SPECIAL SOUND ..... Dick Mills
PRODUCTION UNIT MANAGER
Christopher D'Oyly-John
WRITERS ..... Bob Baker, Dave Martin
SCRIPT EDITOR ..... Robert Holmes
PRODUCER ..... Philip Hinchcliffe
DIRECTOR ..... Lennie Mayne

TRANSMISSION

Part 1: 2nd October, 1976, 18.11.00 (24'50")
Part 2: 9th October 1976, 17.50.43 (24'48")
Part 3: 16th October 1976, 18.07.15 (24'22")
Part 4: 23rd October 1976, 18.02.43 (25'00")

RECORDING

Part 1: 5th July 1976, TC8
Part 2: 6th July 1976, TC8
Part 3: 7th and 19th July 1976, TC8
Part 4: 20th July 1976, TC8

FILMING

Thornbury, and Oldbury Nuclear Power Station, Oldbury-on-Severn

FILM

Part 1: 369ft (16mm sound), 3ft (16mm silent, from World Backgrounds)
Part 2: 102ft (16mm sound)
Part 3: 174ft (16mm sound), 9ft (16mm sound), 5ft (16mm sound, stock of Buccaneers, from **Tomorrows World**, TX 15th July 1976), 5ft (16mm sound, of Harriers, from World Backgrounds)
Part 4: 59ft (16mm sound), 25ft (16mm silent)

MUSIC

Part 1: 11'02" (Dudley Simpson)
Part 2: 10'23" (Dudley Simpson), 00'28"
Part 3: 11'44" (Dudley Simpson), 00'25", 00'16" (Brian Hodgson — TARDIS)
Part 4: 12'14" (Dudley Simpson), 00'12", 00'10" 'Daddy wouldn't buy me a bow-wow' (Tabrar, perf. Elisabeth Sladen), 00'24" TARDIS music (Brian Hodgson, perf. Dudley Simpson and his Musicians)

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The Gazette 2 Oct 1976 'Dr. Who and Thornbury adventure'
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Tardis 8, Jun 1976 Elisabeth Sladen interview

FILMS

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Blood from the Mummy's Tomb (Seth Holt/(Michael Carreras), 1971)
The Hands of Orlac (Edmond T. Greville, 1960
The Mummy's Hand (Christy Cabanne, 1940)
Star Wars (George Lucas, 1977)
The War of the Worlds (Byron Haskin, 1952)

TELEVISION

Andy Pandy (BBC)
Blake's Seven (BBC, 1978)
Doomwatch (BBC, 1970)
The Duchess of Duke Street (BBC)
The Generation Game (BBC, 1971)
The Lively Arts (BBC)
MASH
Multi-Coloured Swap Shop (BBC, 1976)
New Faces (ATV)
Starsky and Hutch (Spelling-Goldberg)
Supersonic (ITV, 1976)
Tomorrow's World (BBC, 1965-)
Top of the Pops (BBC 1964-)
The Two Ronnies (BBC)

Audience

JEREMY BENTHAM analyses the transmission of HAND OF FEAR

THE line-up of BBC1 programmes for the first episode of HAND OF FEAR (serial 4N) is almost unchanged in timing from the autumn season launch a month earlier. The principal change is the extra 45 minutes which accommodates the feature-length episode of the popular police series import, **Starsky and Hutch**.

Unlike Granada (see **IN•VISION** issue 15), London Weekend Television did not place syndicated US reruns against **Doctor Who** in the 6pm slot. Mike Mansfield's **Supersonic** was the latest ITV attempt at **Top of the Pops**, but its avoidance of punk perhaps lost it the older audience still tuned to BBC1.

Similarly, the networked **New Faces** variety show, despite starting 15 minutes ahead of **The Generation Game**, seemed to lose out to the more professional presentation (Bruce Forsyth) and the inheritance of an audience which started watching **Who** ten minutes earlier.

BBC2 had streamlined its scheduling after the cricket season, and offered programmes with start times junctioning with BBC1 (**MASH/Duchess of Duke Street, Lively Arts/Two Ronnies**).

Of interest to **Doctor Who** viewers is the emergence at the time of Tony Cash as the principle force behind BBC2's weekend arts coverage, particularly **The Lively Arts**. Fronted by Melvyn Bragg, programmes varied in length between 50 minutes and three hours, and filled Saturday and Sunday evenings. And it was this series which was to produce **Whose Doctor Who** at the end of the fourteenth season. □

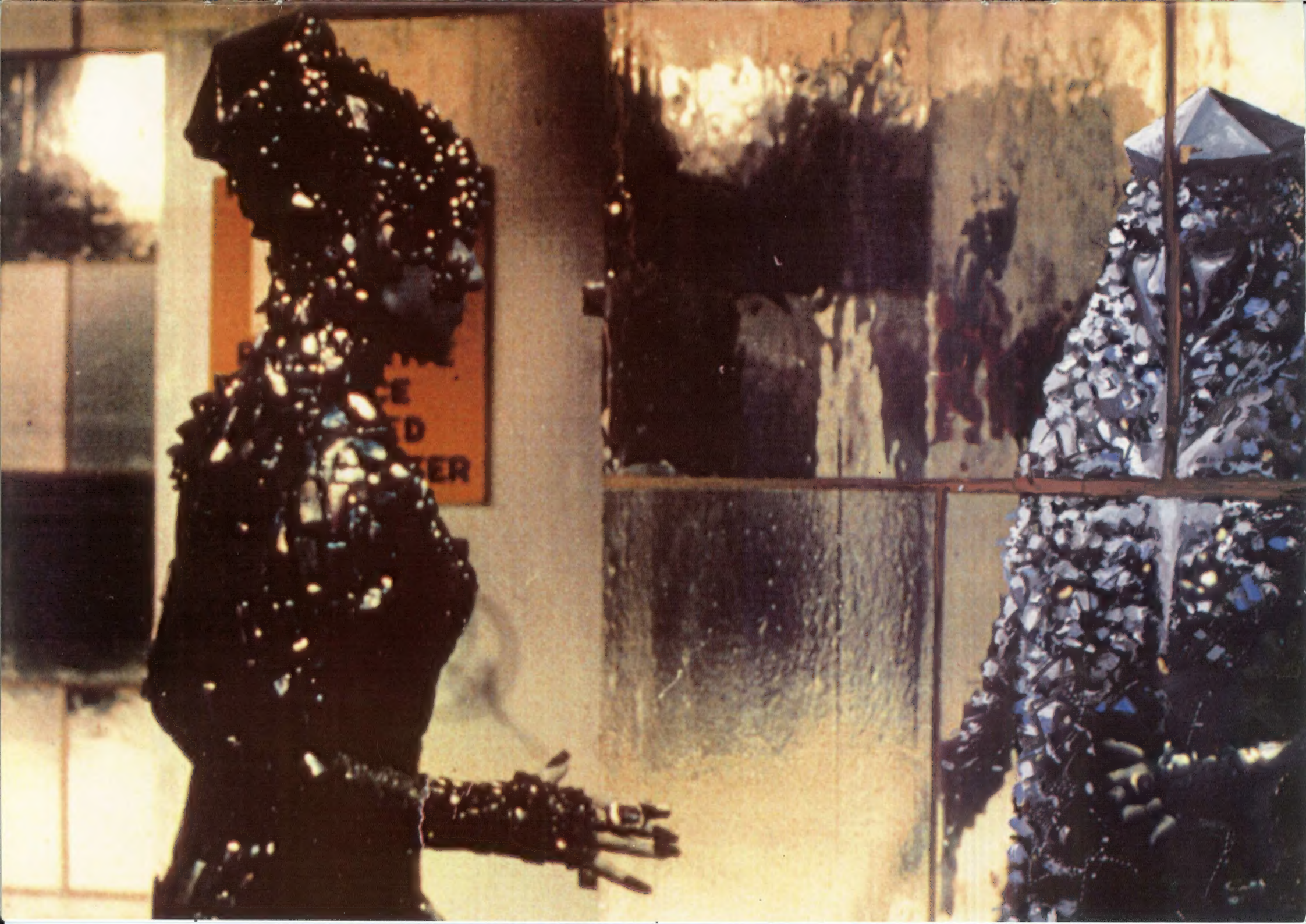
ITV (LONDON region) SATURDAY 2nd OCTOBER 1976

N E W S	WOODY WOOD-PECKER SUPER-SONIC pop SHOW	NEW FACES variety	SALE OF THE CENT-URY	COLUMBO (U.S)	WITHIN THESE WALLS drama	MANY WIVES OF PA-TRICKS	N E W	AQUARIUS Golden Harp entries
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

J T O M & Y	E R E W S	WORLD OF DISNEY	DR. WHO Hand ep/1	GENERAT-ION GAME variety	DUCHESS OF DUKE STREET drama	TWO RONNIES new season	STARSKY & HUTCH feature lngth ep (U.S)	N E W S	MATCH OF THE DAY
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 2

THE MONEY PROGRAMME	OPEN DOOR (CND)	NET-WORK doc.	MR SHEP -ARD & MR MILNE	MASH (US)	N E W S	THE LIVELY ARTS The Barber of Seville arts/opera						THE GAME-KEEPER

Back cover: Andrew Martin